

FULL SCORE EDITION: IN FOUR PARTS.

S O N G S

OF

Progress and Affection;

BEING 62 ORIGINAL AND SELECTED MELODIES, FOR  
SCHOOLS, HOMES, BANDS OF HOPE, &c.

WARRINGTON:

PRINTED AND PUBLISHED BY PHILIP P. CARPENTER, OBERLIN PRESS.

*Price One Shilling.*

No 8057. 176



GIVEN BY

Family of the late William L. Garrison.



Wm. Lloyd Garrison,

Boston.

1856.



FOUR PART EDITION.

---

# SONGS

OF

## PROGRESS AND AFFECTION

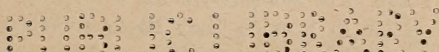
FOR THE PEOPLE ;

WITH THE "SONGS OF HEALTH AND TEMPERANCE :"

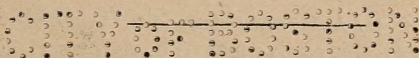
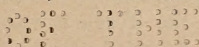
BEING SIXTY TWO

ORIGINAL AND SELECTED MELODIES,

ARRANGED FOR TWO OR FOUR PARTS,



FOR SCHOOLS, BANDS OF HOPE, POPULAR MEETINGS, OR THE HOME CIRCLE.



PRINTED AND PUBLISHED BY

PHILIP P. CARPENTER, OBERLIN PRESS, WARRINGTON.  
1857.

*Price One Shilling.*



Family of the late William Lloyd Garrison,  
through  
Francis J. Garrison.

April 1, 1899.

## NOTICE.

---

The WORDS to these Songs are printed separately ; Price One Penny, (*Fourth Edition*) : and, with the following, may be had from Philip P. Carpenter, Oberlin Press, Warrington, *Post Free, on enclosing Stamps to the amount of 4d. or upwards.*

The WORDS, with a SUPPLEMENT for the use of Day-Schools ; *price Three Half-pence.*

A CHEAP EDITION of the SONGS, (on one stave, for Two Trebles,) is printed for the use of Schools ; *price Fourpence.*

FIRST NOTIONS of SINGING and of ELOCUTION : stiff covers, *price Sixpence.*

The YOUNG CHRISTIAN'S HYMN BOOK. *Third Edition. Price 3d. cloth.*

SELECTIONS from the PSALMS, &c., arranged for Chanting. *Second Edition, Price 2s. cloth.*

EXTRACTS from the REPORTS of H. M. Inspectors of Schools. *Price 3s. cloth.*

---

*In the following pages, the First Treble and Tenor have the tails turned upwards : the Second Treble and Bass, downwards. The tunes are so arranged that as much melody as practicable is thrown into the two treble parts. The tenor is subordinate ; but the bass should always be either sung or played.*

The Editor has been obliged to insert some tunes of his own, simply to keep the place till better ones have been found elsewhere. The selection was made for the use of his classes in Day, Evening and Sunday Schools ; and it is published, along with the *First Notions of Singing, &c.*, in order to provide Text Books sufficiently cheap for Common Schools.

It is recommended that the Teacher accompany the voices on a Harmonium or Piano ; the former instrument being preferred, for the following reasons :—(1) It is very cheap. (2) It scarcely ever gets out of tune ; and, if it does, is easily repaired by the owner, the action being extremely simple. (3) It gives a distinct, sustained tone, and admits of great expression. An instrument with only one set of vibrators has been in use in the British School, Warrington, for many years ; it has never needed tuning, though it has been freely moved from place to place in all weathers ; and it is found amply sufficient to lead a class of about 300 children.

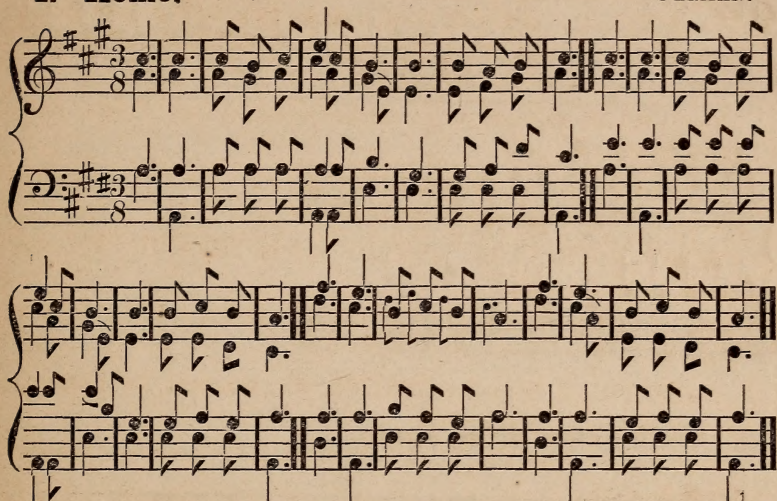
# SONGS

OF

## Progress and Affection;

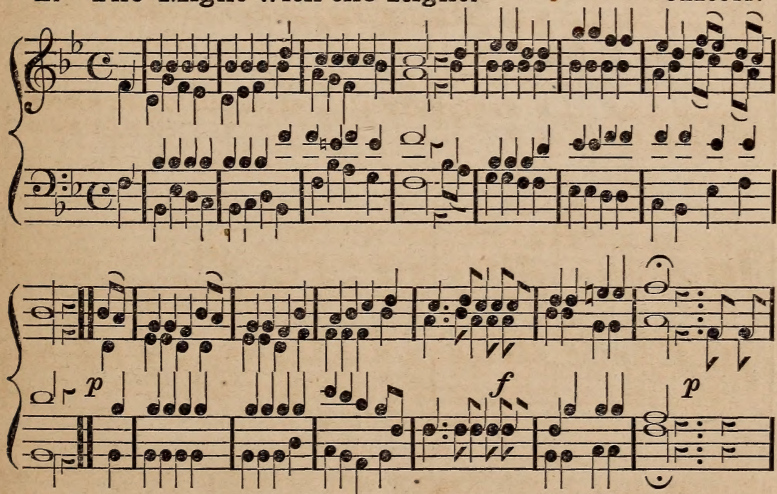
### 1. Home.\*

GERMAN.



### 2. The Might with the Right.\*

CALCOTT.



\* These Songs, with Nos. 5, 6, 7, 13, 16, 17, 18, are copied, by permission of the Author, from "W. E. Hickson's Singing Master, Parts II & III." The following, Nos. 10, 11, 12, 14, 15, 20, 21, 58, are taken from "Mainzer's Choruses," by permission of the Proprietor, Mr. Lovejoy, Reading. Both works (as well as Mainzer's Singing for the Million) are greatly to be recommended. Nos. 9 and 22 are from the Congregational Tune Book. Of most of the remainder, either the words or melodies are well known: to those in which either are original, a † is affixed. In all cases, the tunes have been re-arranged for Four Voices. The first stave contains the *First Treble*, with the tails upwards; and the *Second Treble*, with the tails downwards. The second stave contains the *Tenor*, with the tails upwards; and the *Bass* with the tails downwards. Another edition is printed for Schools, for two trebles only. It is recommended that the full harmony (if not sung) be played on the Harmonium.



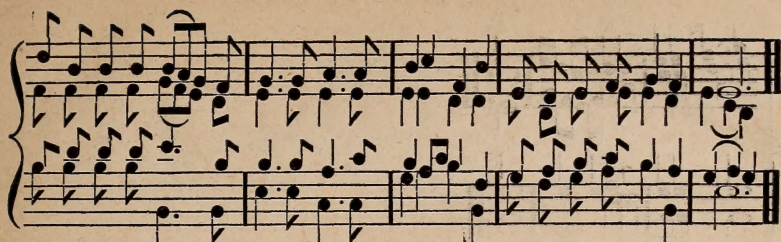
**3. We'll never drink again.**

Handwritten musical score for "The Bird Song" by George F. Root, Jr. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures, with a repeat sign at the end of the first 8 measures.

A musical score for the song 'The Rose Tree'. The score is written on two staves, with a brace on the left indicating they are for two voices. The notation includes various musical symbols such as notes, rests, and a large 'L' time signature. The lyrics are written below the staves.

A musical score for a song titled "The Girls and Boys". The score is written on two staves. The top staff is divided into four measures, each labeled "Girls" or "Boys" below it. The bottom staff is also divided into four measures, each labeled "Girls" or "Boys" below it. The music is written in a simple, child-friendly style with various note values and rests.



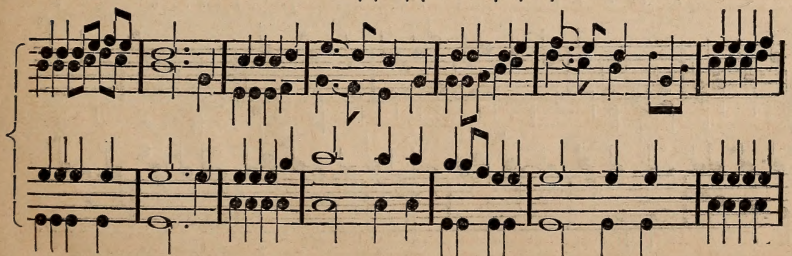
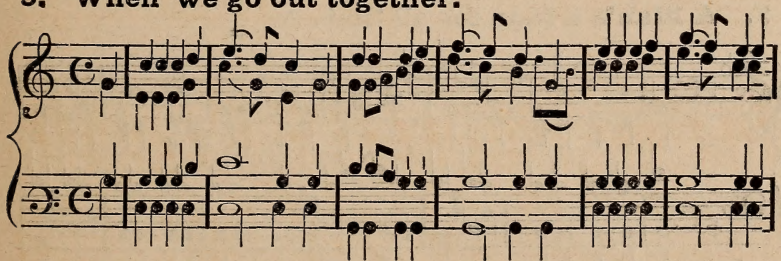


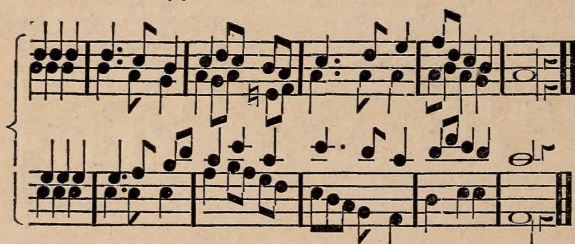
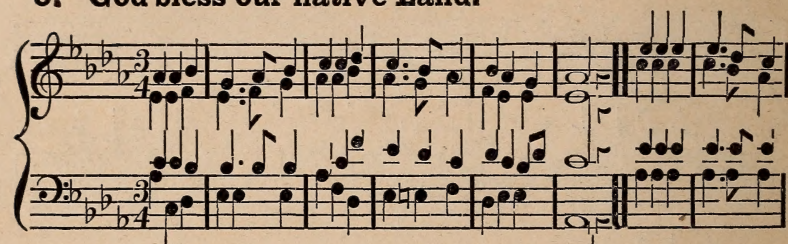
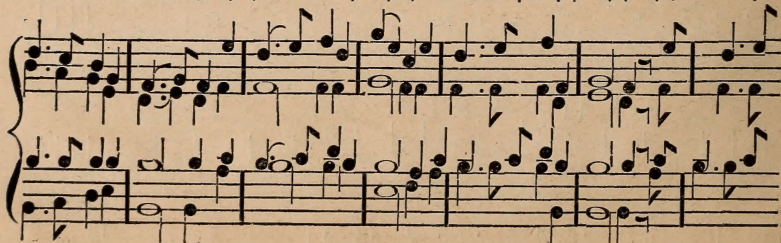
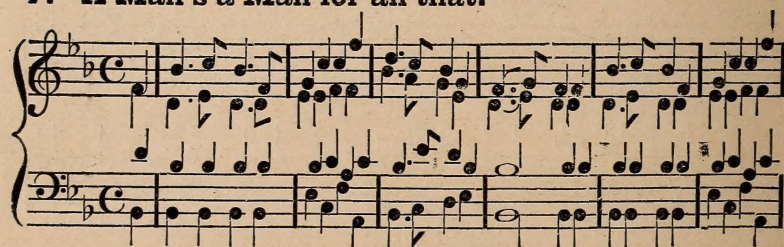
**4. Temperance, Fairest Star.**

† GERMAN.

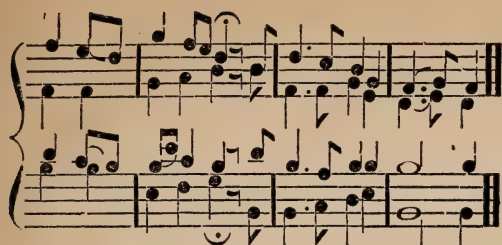


**5. When we go out together.**



**6. God bless our native Land.****7. A Man's a Man for all that.**

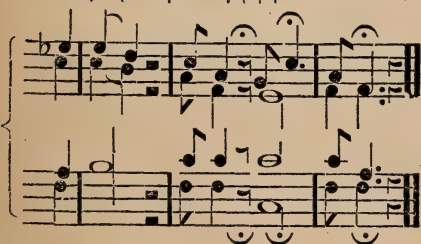
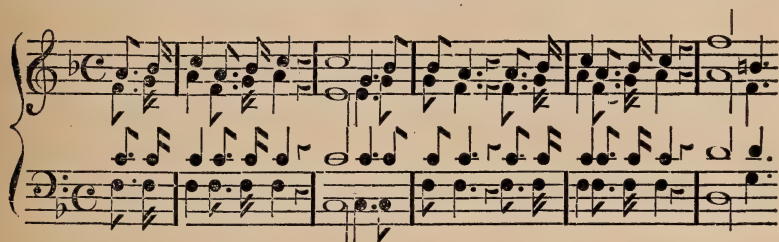




**8. Home and Friends around us :** *same tune as No. 7.*

**9. When shall we meet again.**

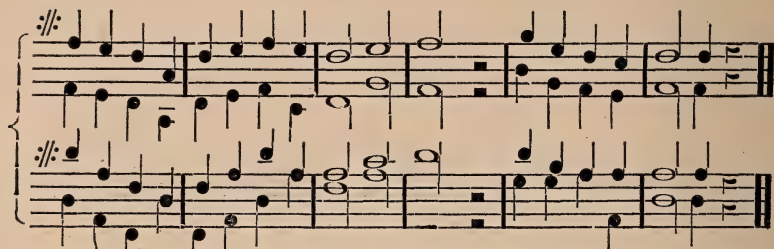
HINDOO AIR.



**10. The Factory Song.**

†GERMAN.





Make us kind to all a-round. Then ev'ry one ev'ry one will love us.

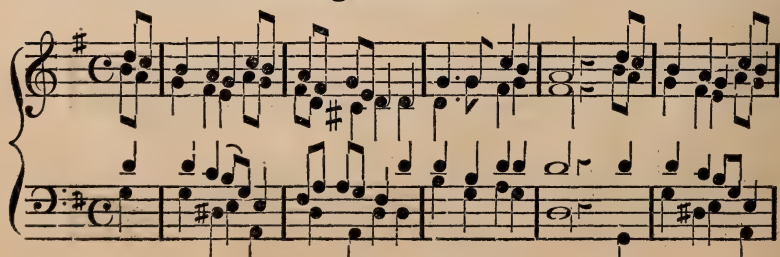
# 11. Bubbles of brightness.

MAINZER.



# 12. I traveled among unknown men.

MAINZER.





Bore - - - - - to thee, bore to thee, bore - - - - - to thee, bore to thee, bore to thee, bore to thee.

*p* *f*

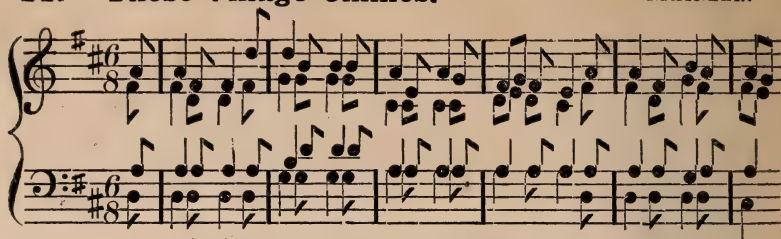
**13. Try again.**

Bore - - - - - to thee, bore to thee, bore - - - - - to thee, bore to thee, bore to thee, bore to thee.

*p* *f*

**14. Those Village Chimes.**

MAINZER.

**15. The Sea.**

MAINZER.





**16. Come and see how happily.**

STEVENSON.

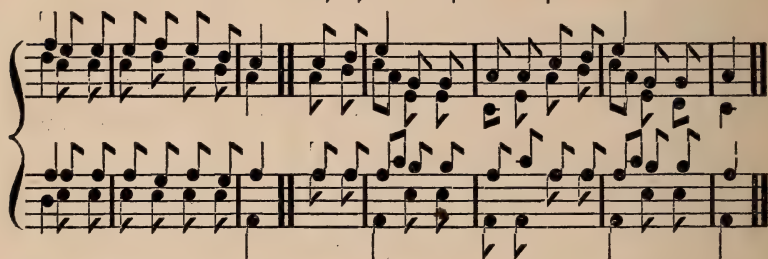
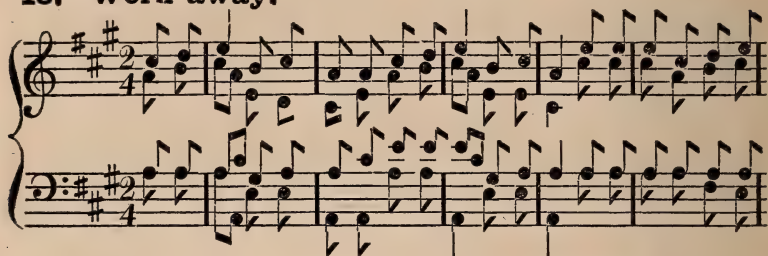
Musical score for 'Come and see how happily' by Stevenson. The score is written for piano in 2/4 time. It consists of two systems of grand staves. The first system has a 'Fine.' marking at the end of the first staff. The second system ends with a 'D. C.' (Da Capo) instruction. The music features a lively melody with many eighth and sixteenth notes, and a steady accompaniment.

What charms we find.

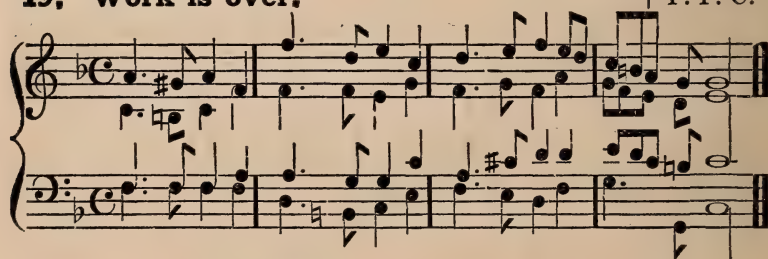
(Second Verse.) Time glides along.

**17. Tit for Tat.**

Musical score for 'Tit for Tat'. The score is written for piano in 2/4 time. It consists of two systems of grand staves. The music features a melody with many eighth and sixteenth notes, and a steady accompaniment. The second system includes a repeat sign and a first ending bracket.

**18. Work away.****19. Work is over.**

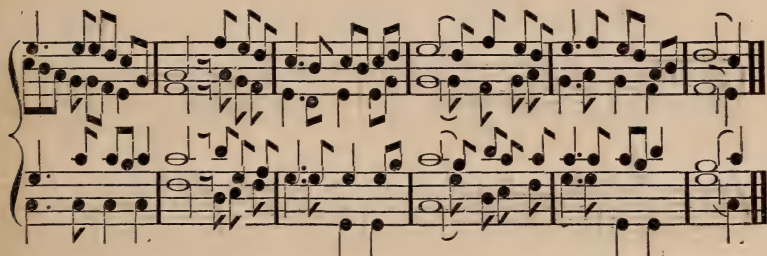
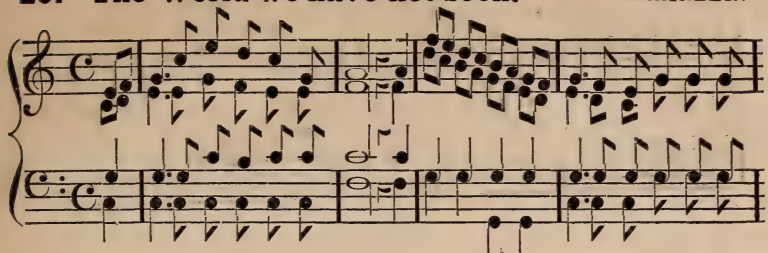
† P. P. C.





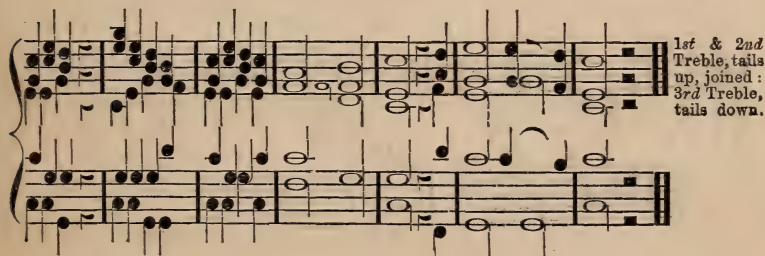
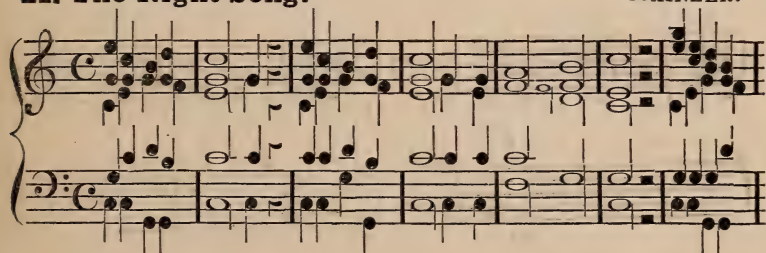
**20. The World we have not seen.**

MAINZER.



**21. The Night Song.**

MAINZER.



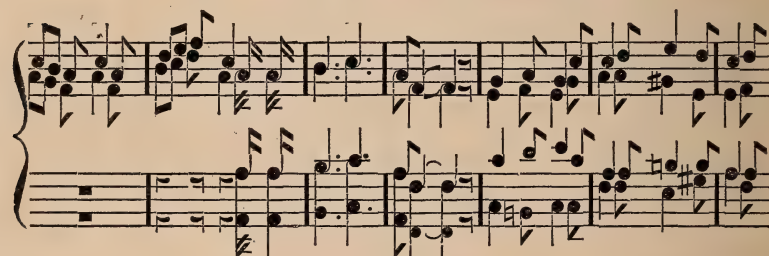
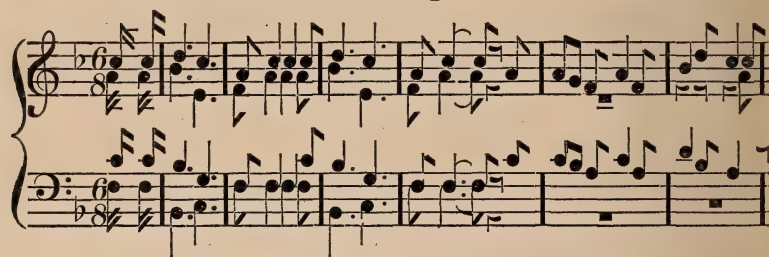
1st & 2nd  
Treble, tails  
up, joined :  
3rd Treble,  
tails down.

**22. The Happy Land.**



**23. The Good Time Coming.**

† P. P. C.





24 Excelsior.

HUTCHINSON.

The musical score for 'Excelsior' by Hutchinson, measures 1-16. It is written for piano in 3/4 time, key of B-flat major. The score consists of two systems of grand staves. The first system contains measures 1-8, and the second system contains measures 9-16. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

(Alternate verses of Excelsior.)

The musical score for alternate verses of 'Excelsior'. It consists of two systems of grand staves, each containing two staves. The notation is for a short musical phrase, likely for a vocal or instrumental solo, featuring eighth and sixteenth notes in the right hand and a simple accompaniment in the left hand.

25. The Old Arm Chair.

The musical score for 'The Old Arm Chair', measures 1-16. It is written for piano in 6/8 time. The score consists of two systems of grand staves. The first system contains measures 1-8, and the second system contains measures 9-16. The melody is in the right hand, characterized by a steady eighth-note pattern, while the left hand provides a simple accompaniment with chords and moving lines.



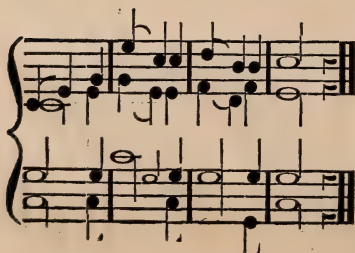
*Chorus.* Oh, the old arm chair! Oh, the old



arm chair!

## 26. Maidenhood.

† GERMAN.



(No. 27. Same Tune as No. 6.)



**28. The Rainy Day.**

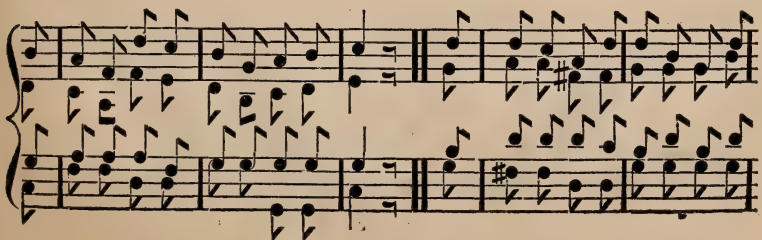
† P. P. C.



The division of the notes in the Second Treble is for the last verse.

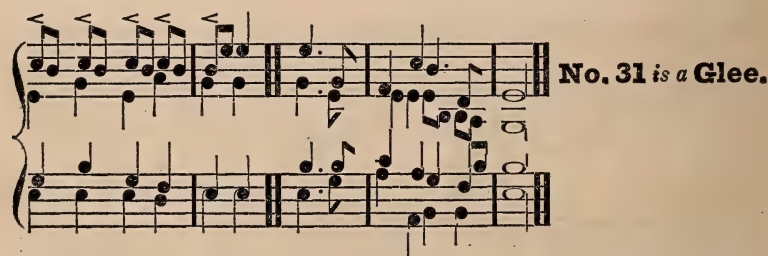
**29. I ask not for his Lineage.**

† GERMAN.



**30. A Psalm of Life.**

† GERMAN.

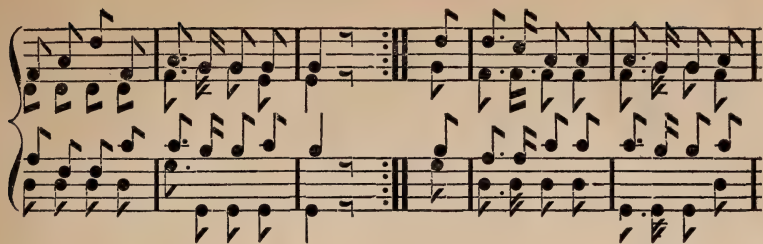


No. 31 is a Glee.

**32. The Cold Water Army.**

† GERMAN.





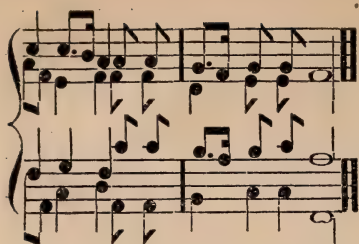
**No. 33. Sons of my Mother,  
England,** *same tune as No. 32,  
repeating the seventh and eighth lines.*

**No. 34. We're all Brothers.**

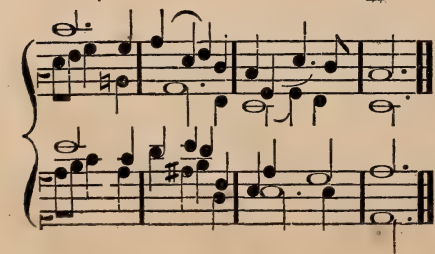
ROUSSEAU.





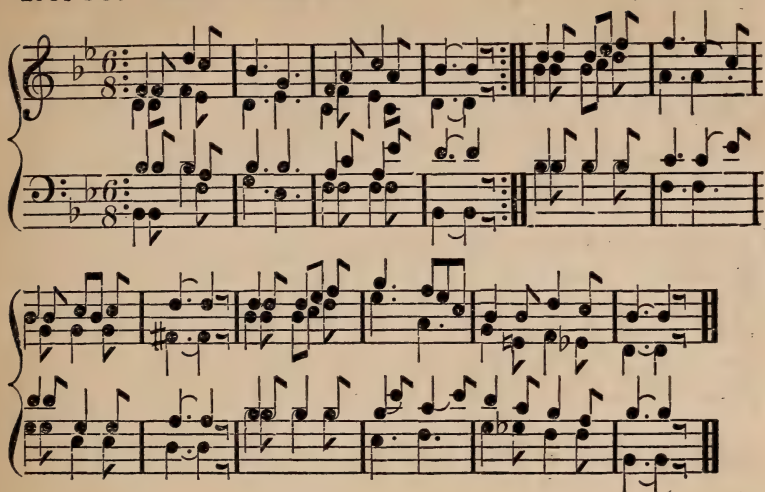
**No. 35. I slept and dreamed.**

† P. P. C.



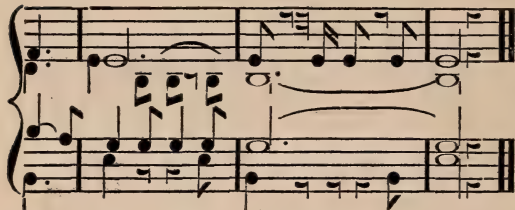
**No. 36. Life is onward.**

† GERMAN.

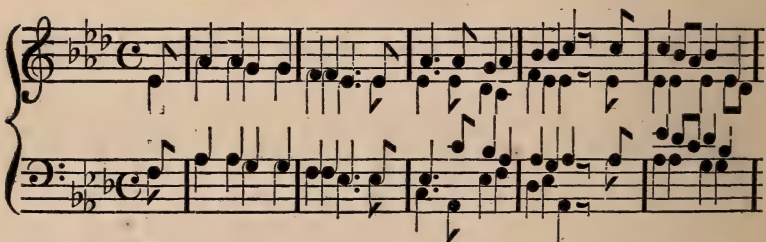


**No. 37, Beautiful are the Fields of Day. († ALADDIN.)**

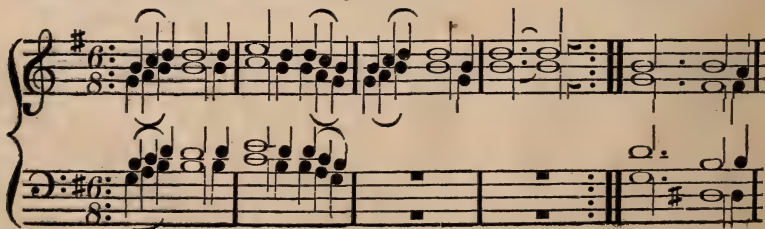


**No. 37\*. The Past shall reappear.**

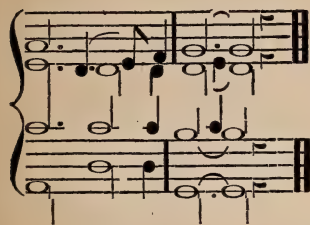
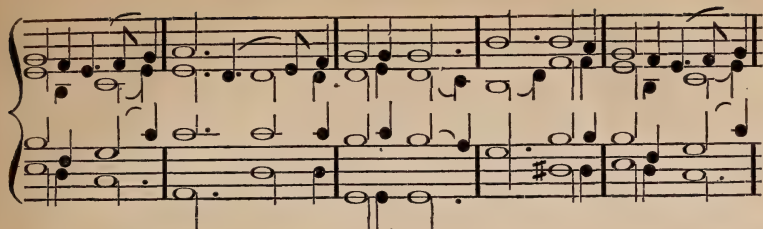
† GERMAN.

**No. 38. Heaven is my Home.**

† HINDOO AIR.

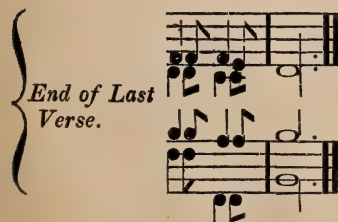


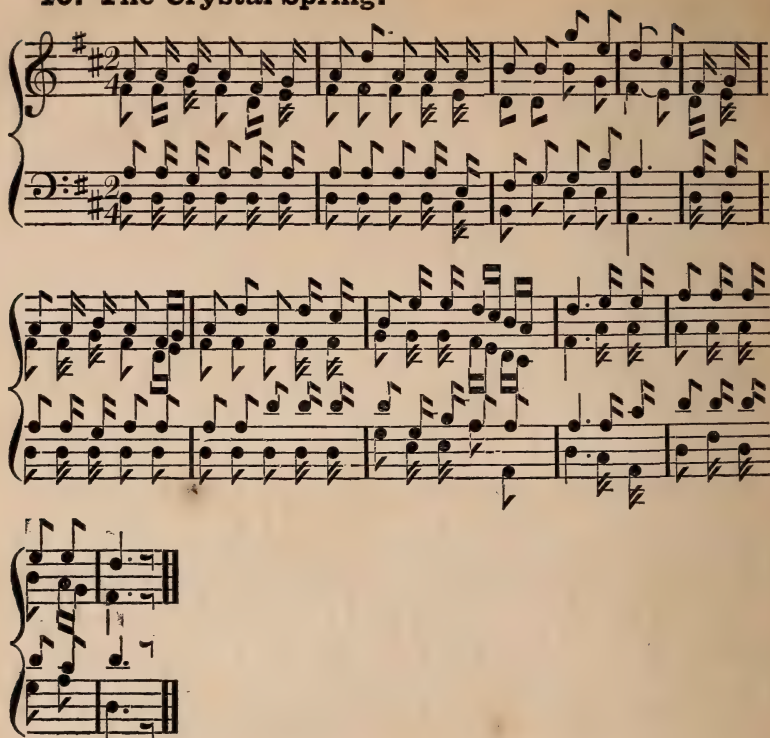




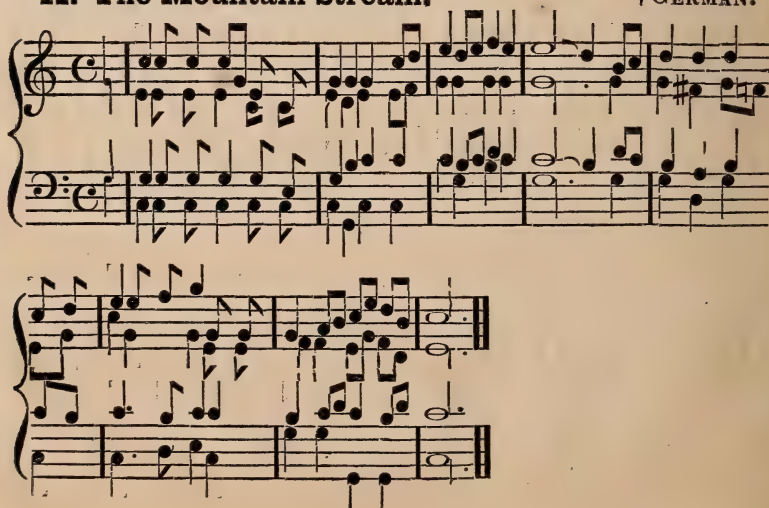
**39. The River of Life.**

† MRS. R. GASKELL.

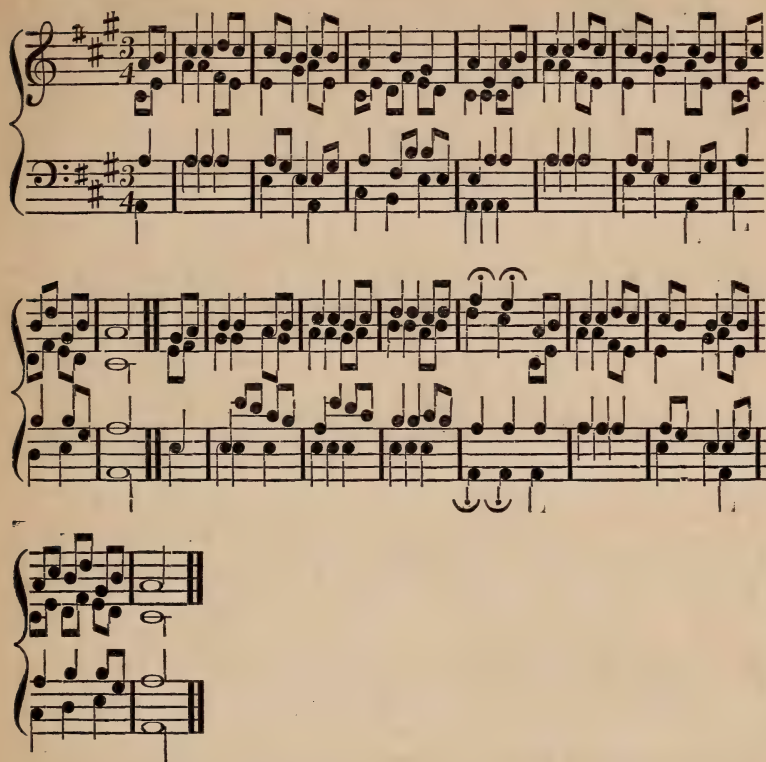


**40. The Crystal Spring.****41. The Mountain Stream.**

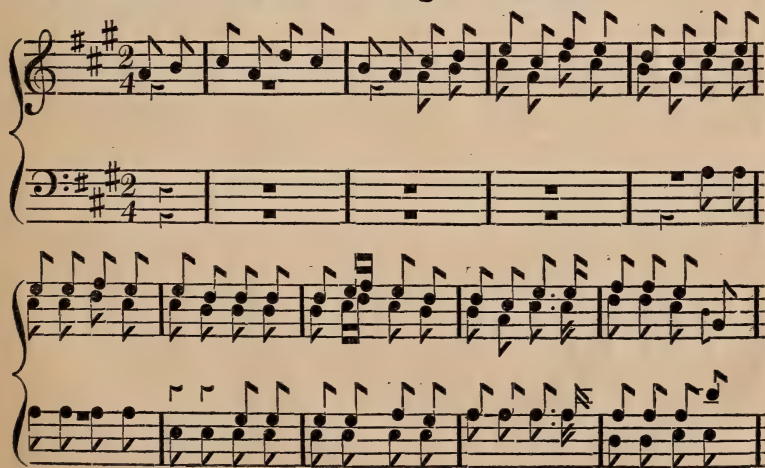
†GERMAN.



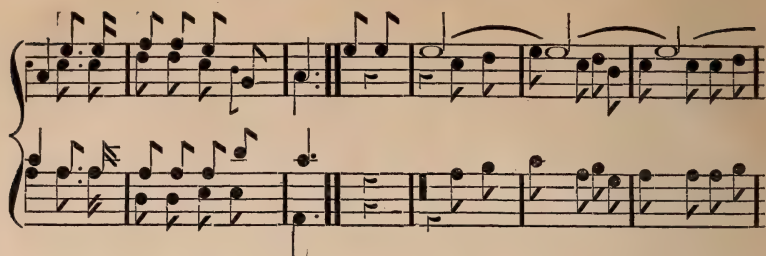
**42. The Cup of Cold Water.**      *"What fairy-like music."*



**43. Here's a Health to all good Lasses.**

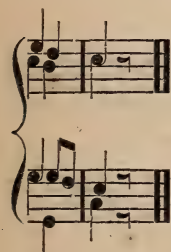
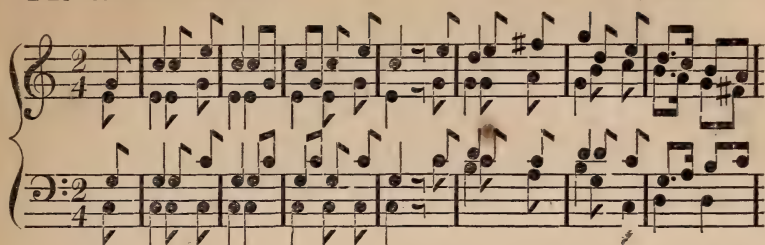






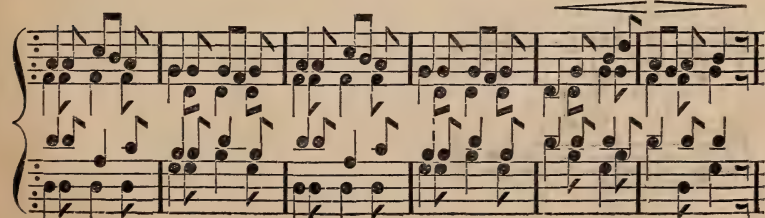
44. Water for me.

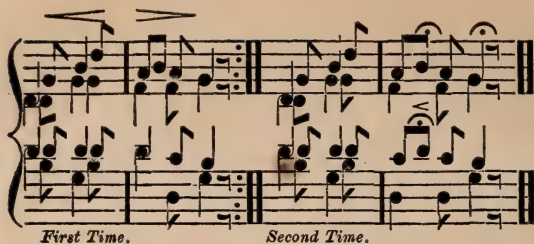
† GERMAN.



45. Life and Health.

GERMAN.



**46. Home, sweet Home.**

This musical score is for the song 'Home, sweet Home.' It is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems. The first system begins with a treble clef and a key signature of one sharp (F#). The second system begins with a bass clef and a key signature of one sharp (F#). The third system begins with a treble clef and a key signature of one sharp (F#). The fourth system begins with a bass clef and a key signature of one sharp (F#). The score ends with a double bar line and a repeat sign.



**47. Joyful Day.**

*(Merrily, oh !)*

47. Joyful Day. (Merrily, oh !)

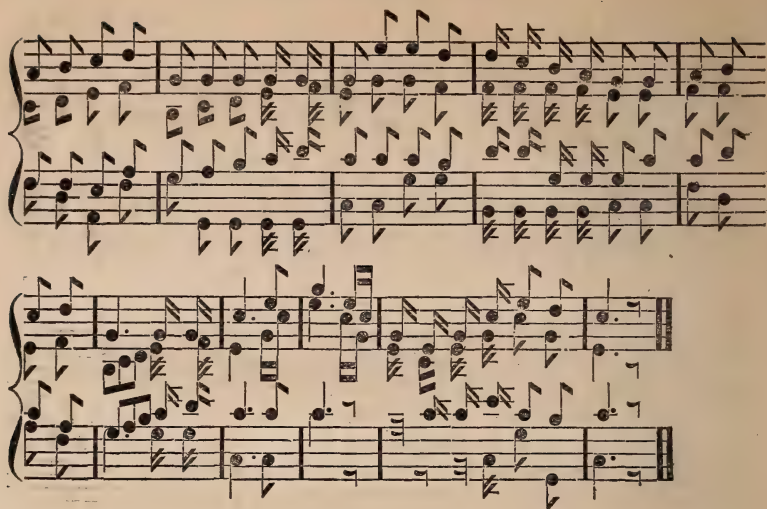
This musical score is for a piece titled "Joyful Day" with the instruction "(Merrily, oh !)". It is written for piano in 9/8 time. The score consists of four systems of music, each with a grand staff (treble and bass clef). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at the end of the fourth system.

**48. The Merry Month of May.**

STEVENSON.

48. The Merry Month of May. STEVENSON.

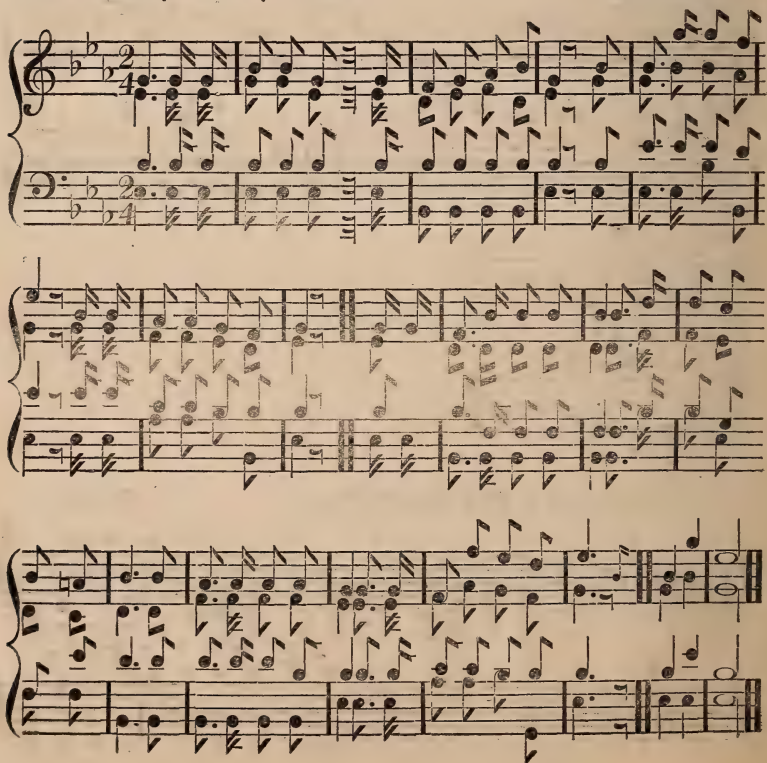
This musical score is for a piece titled "The Merry Month of May" by Stevenson. It is written for piano in 2/4 time. The score consists of a single system of music with a grand staff (treble and bass clef). The melody is in the treble clef, featuring eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at the end of the system.



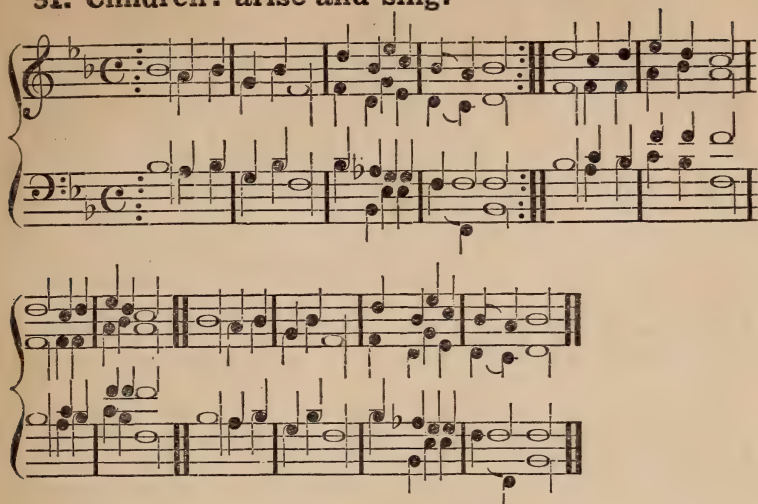
**49.** *Same Tune as No. 38.*

**50.** **Come, Come, Come.**

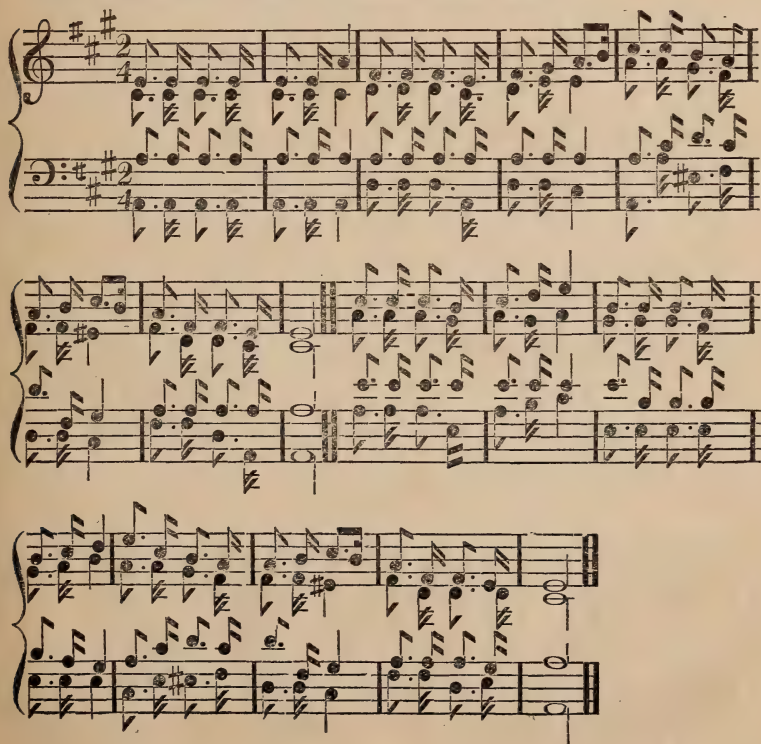
MRS. HEMANS.



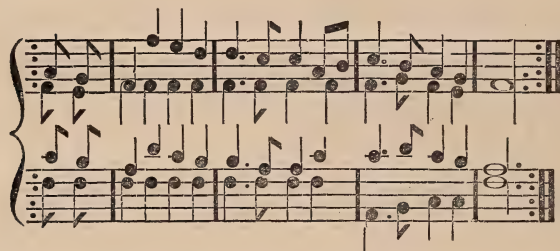
**51. Children! arise and sing.**



**52. Friends of sweet and social Glee.**

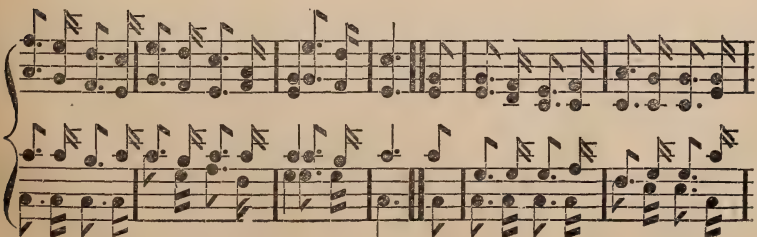
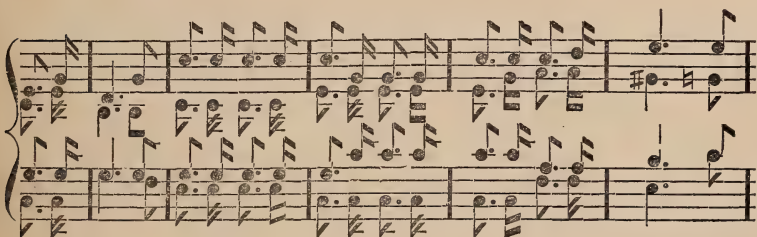
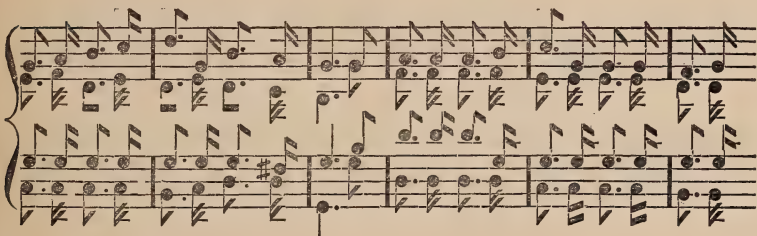
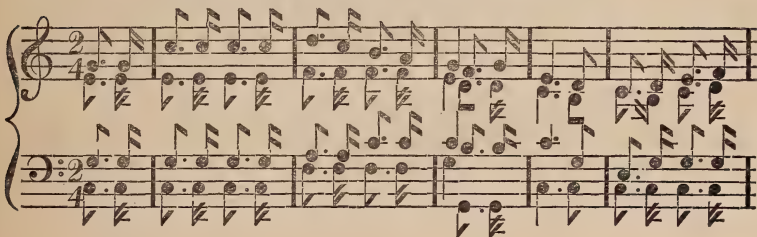


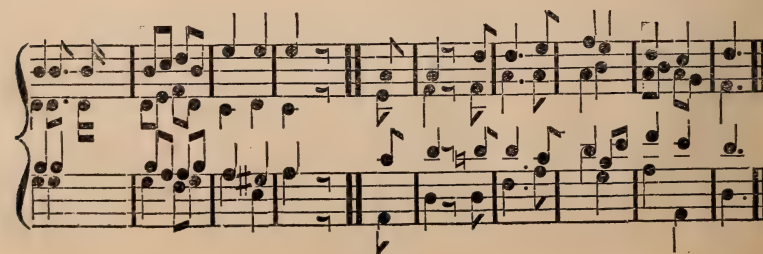
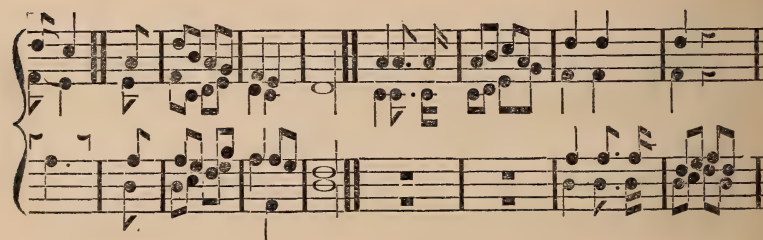
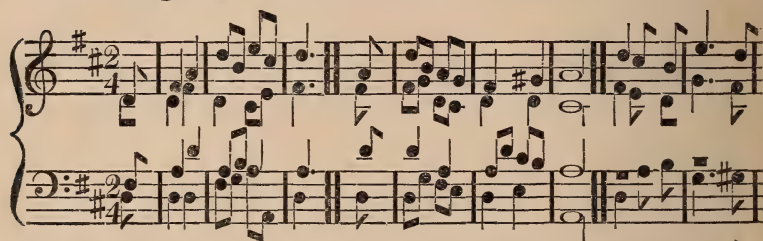


**53. The Real Staunch Tetotaler.****54. Reasons for drinking.**



55. The days when you went tippling.



**56. Pledged in a noble Cause.**



**57. Auld Lang Syne.**

Two systems of piano accompaniment for the song 'Auld Lang Syne'. The first system consists of a treble and bass staff joined by a brace, with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The second system continues the piece, featuring a repeat sign in the middle of both staves. The music concludes with a final double bar line.

**58. Let Temperance and her Sons rejoice. MAINZER.**

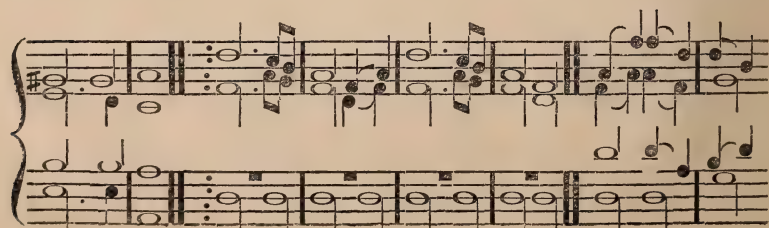
Two systems of piano accompaniment for the song 'Let Temperance and her Sons rejoice'. The first system is in 3/4 time, indicated by the '3' over the '4' in the time signature. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a rhythmic accompaniment. The second system continues the piece, ending with a final double bar line.

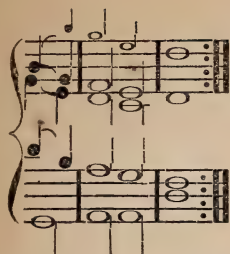
**59, Chant.**

CHARD.

**60. Praise the Gospel.**

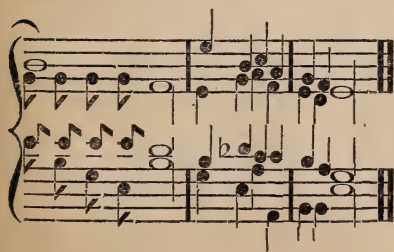
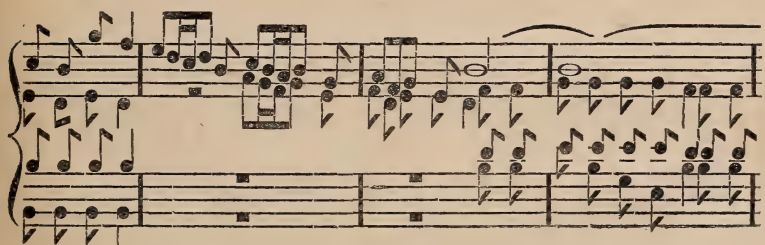
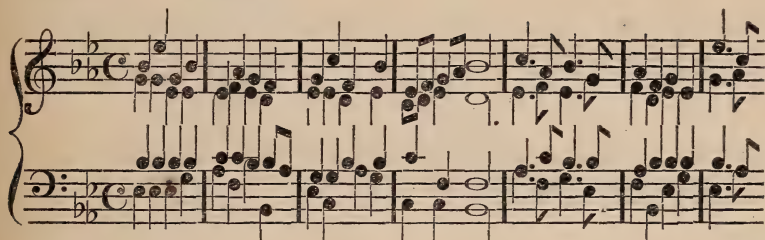
WEBBE.





**61. Rise and Shine.**

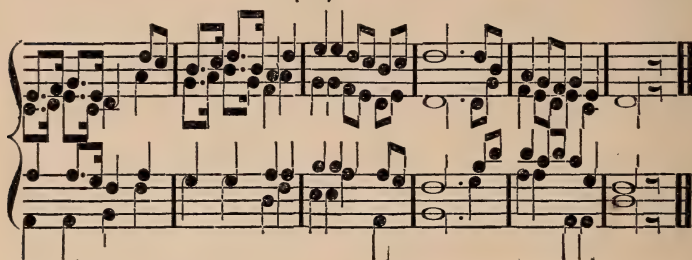
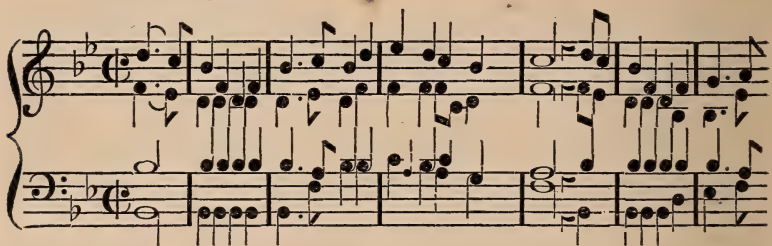
CALCUTTA.



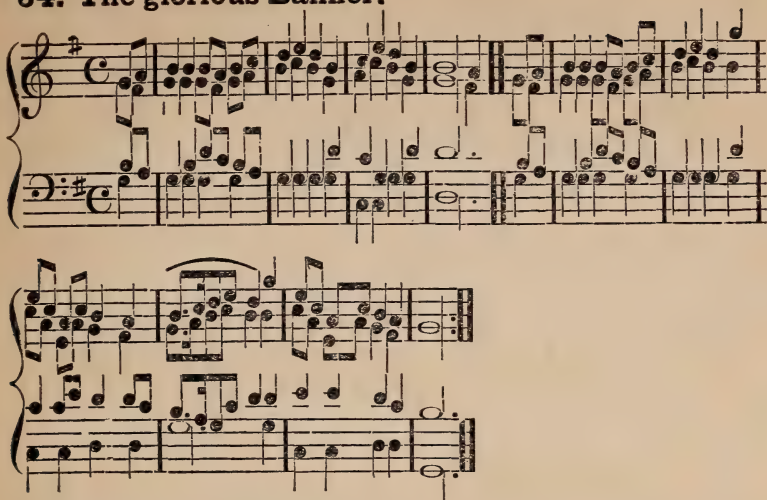


**62. Come, gentle Daughters.**

† GERMAN.

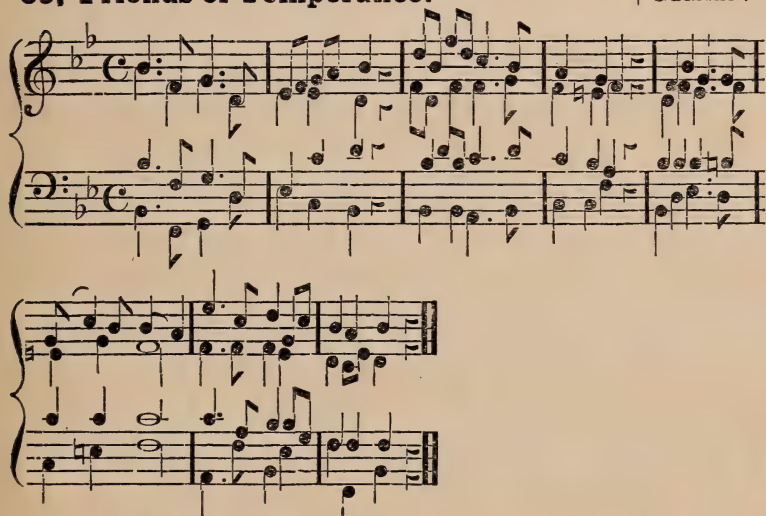
**63. Good Night.**

**64. The glorious Banner.**



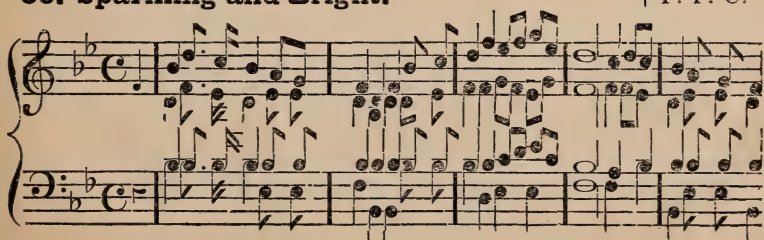
**65. Friends of Temperance.**

† GERMAN.



**66. Sparkling and Bright.**

† P. P. C.



**67. We'll win the Day.**

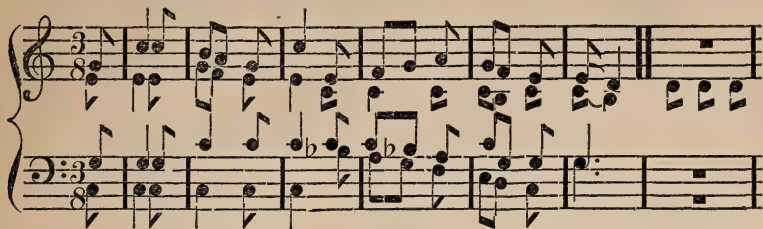


# SUPPLEMENT.

(NOT ON SALE.)

## 68. Almondsbury.

SHORE.



## 69. Spring.

JOWETT.



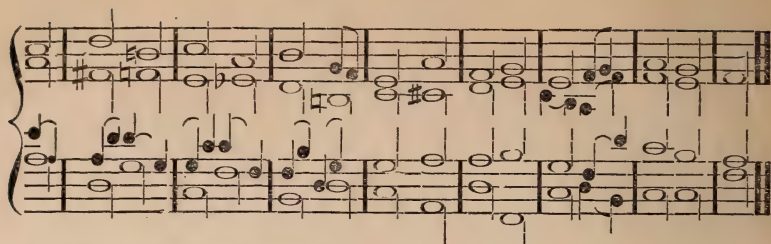
## 70. Ivy Bridge.

NOVELLO.



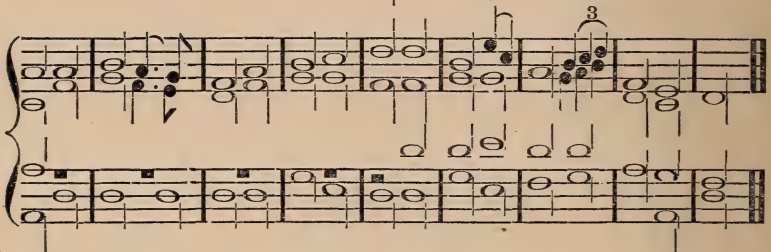
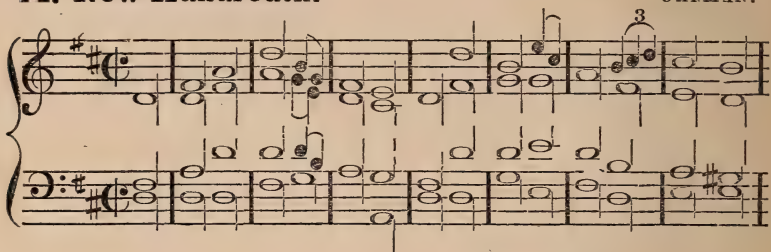
(2)

(Ivy Bridge, cont.)



**71. New Hundredth.**

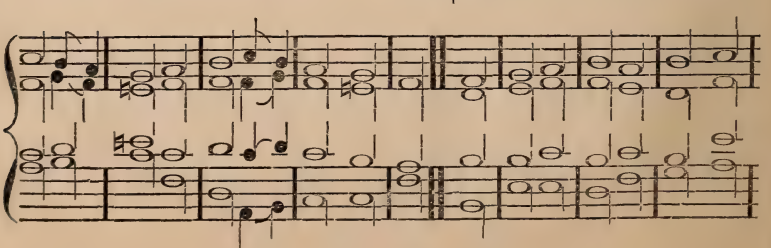
JARMAN.

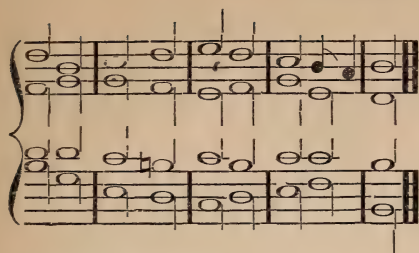


**72. (Same Tune as No. 38.)**

**73. Carshalton.**

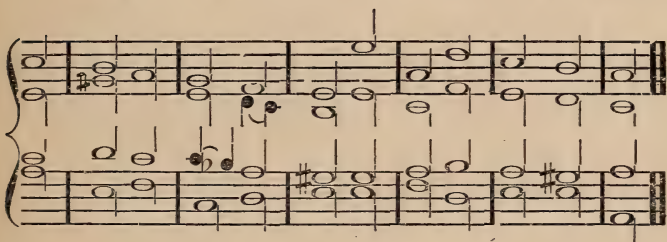
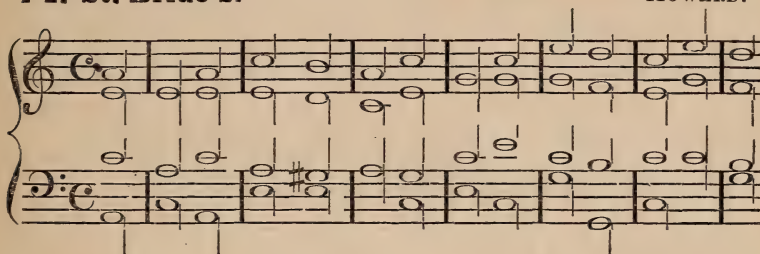
BEAN.





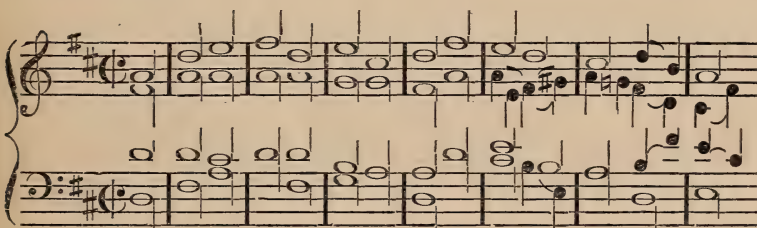
**74. St. Bride's.**

HOWARD.



**75. Priory.**

POWELL.



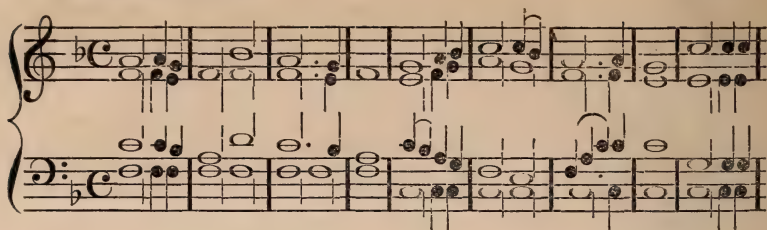


(4)

(*Wharfedale.*)

**76. Wharfedale.**

SHORE.



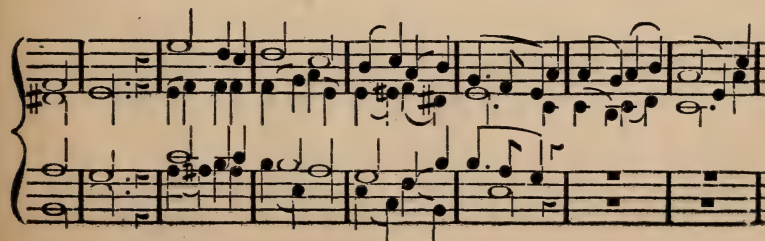
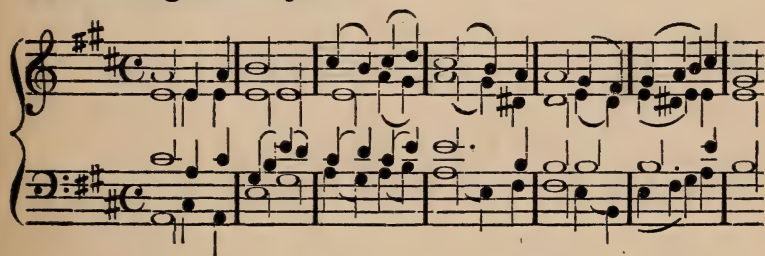
**77. Miriam's Song.**

MOORE.



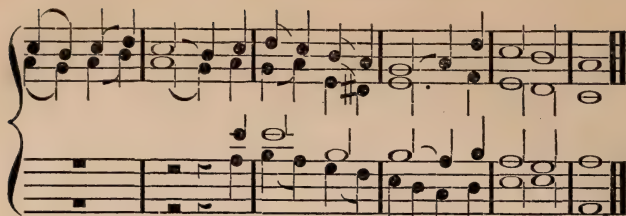


**78. Portuguese Hymn.**



(6)

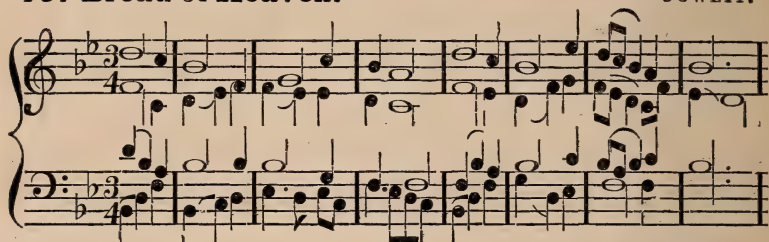
(Portuguese, cont.)



To thee, my God, my God, to thee.

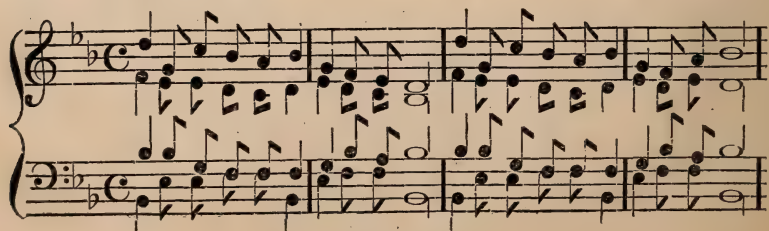
## 79. Bread of Heaven.

JOWETT.

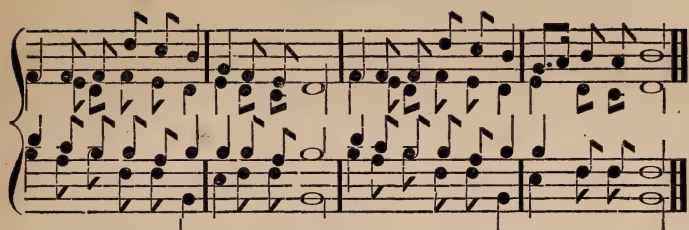


## 80 Irlam Street.

† P. P. C.







**81. Pilgrim's Rest.**

SCHUBERT.



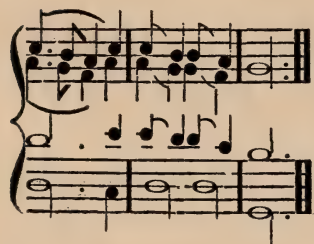
**82. Jerusalem.**

MEYER.



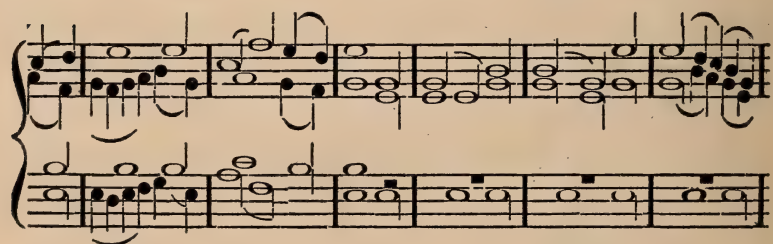
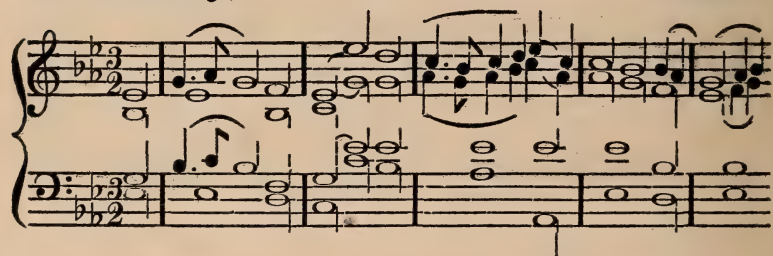
(8)

(Jerusalem, cont.)



**83. Daventry.**

LAMPART.



84. Angel's Joy.

OGDEN.

Handwritten musical score for 'Angel's Joy' by Ogden. The score is written for piano in G major (one sharp) and common time (C). It consists of three systems of two staves each. The first system contains measures 1-4. The second system contains measures 5-8, with dynamic markings *p* (piano) and *f* (forte). The third system contains measures 9-12, with dynamic markings *f* and *ff* (fortissimo). The piece concludes with a double bar line at the end of measure 12.

85. Nain.

MOZART.

Handwritten musical score for 'Nain' by Mozart. The score is written for piano in G major (one sharp) and common time (C). It consists of two systems of two staves each. The first system contains measures 1-6. The second system contains measures 7-12. The piece concludes with a double bar line at the end of measure 12.

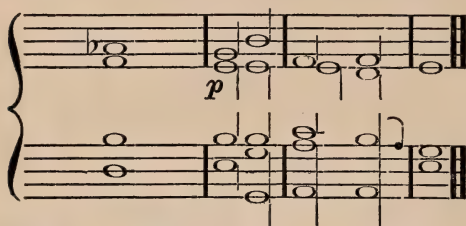
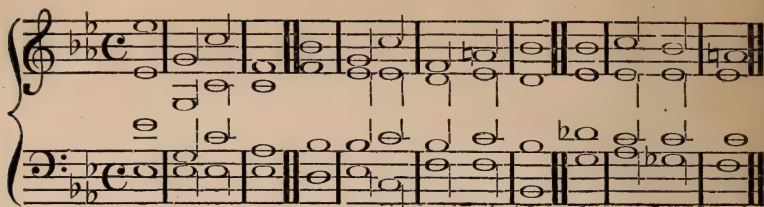


(10)

(Chant)

**86. Chant.**

† S. C. FRIPP.



We fly to our Maker, Help Lord, or we perish.

**87. Poppythorn.**

M. HAYDN.

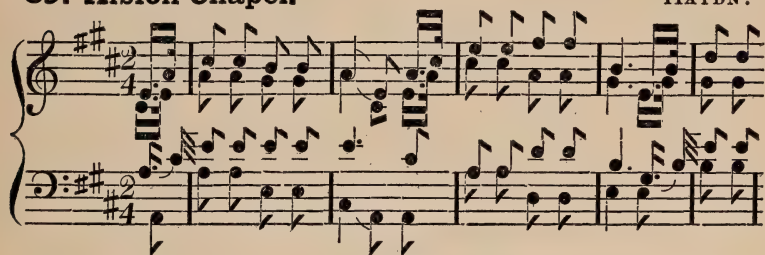




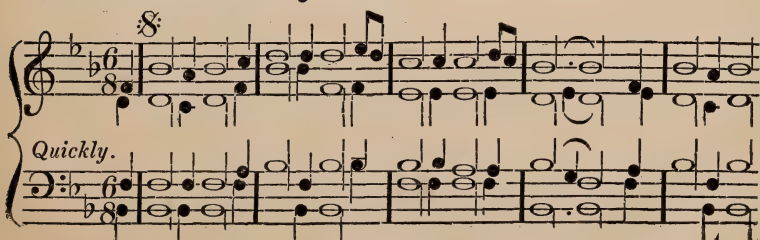
88. Same Tune as No. 50.

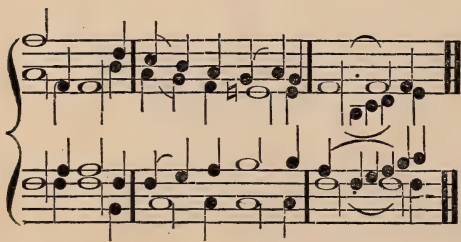
89. Albion Chapel.

HAYDN.

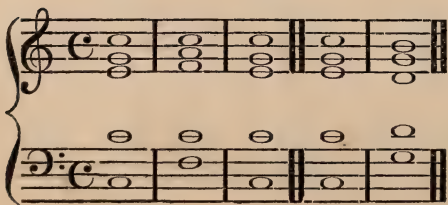


90. The Strawberry Girl.



**91. Chant.**

BRISTOL CATHEDRAL.



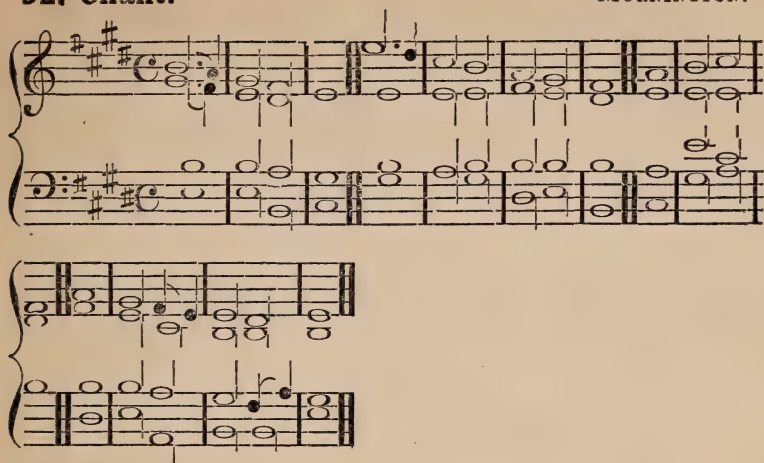


# CHANTS.

(13)

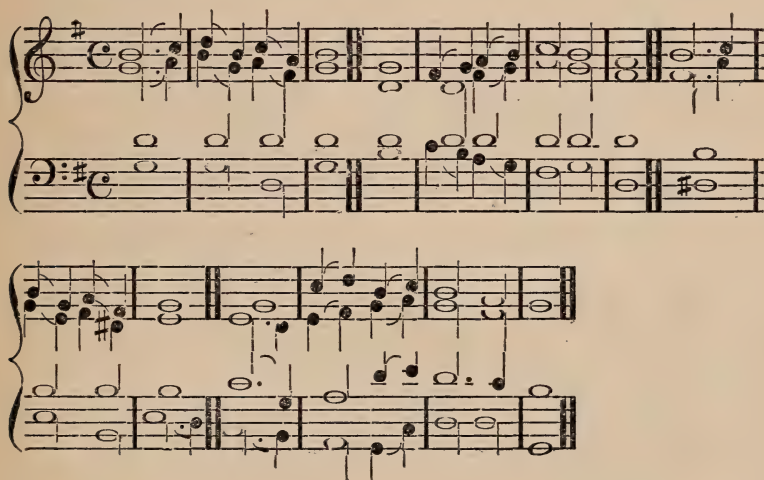
## 92. Chant.

MORNINGTON.



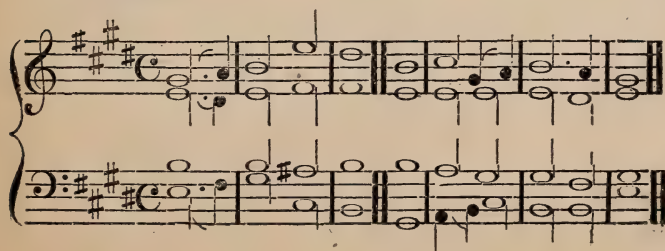
## 92. Chant.

JONES.



## 92. Chant.

FELTON.



In teaching to chant, the following points should be attended to : viz.

1. The first bar in each Part may be of any length (beyond a semibreve) that is needed for the due enunciation of the words.

2. Long lines should by no means be hurried over, but the same time should be allowed for chanting as for good reading. In first learning, the teacher might *read* while the scholars *chant*, to ensure distinct utterance. The pauses, emphases, &c. should also be given as in good reading.

3. But, on the other hand, a slow drawling chant is greatly to be avoided. The idea of a Psalm Tune is slow and measured ; of a Chant, lively and free.

4. There should be no pause (unless the sense requires it) between the free and the measured part of the line : thus, instead of singing

“And the place there..... | of shall | know-it no | more.”  
it should be

“And the place...there | of shall | know-it no | more.”

5. When a hyphen is printed (in the words) after the bar mark, the syllable before is to be continued into the following bar : thus,

“That ex | cel | - in | strength,”

where the syllable *cel* is sung to three notes.

6. When a hymn is chanted, the accents and pauses should be given as in a Psalm. The following is No. 86, with the bars divided for chanting.

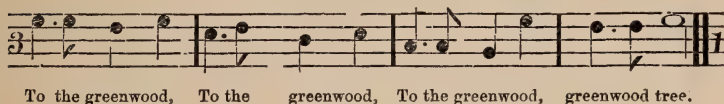
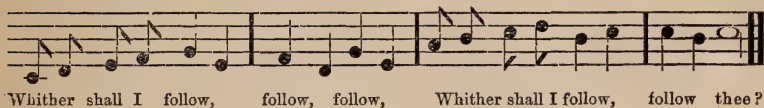
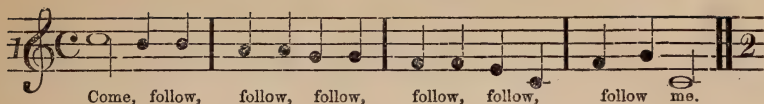
When through the torn sail the wild | tempest is | streaming,  
When o'er the dark wave | the red | lightning is | gleaming,  
Nor hope lends a ray, the poor | seaman to | cherish,  
We fly to our Maker, | ‘Help Lord ! | or we | perish !’

When Jesus, once tossed on the | breast of the | billow,  
Was roused by the shriek | of des | pair from-his | pillow,  
He bade the waves cease their rash | fury, and | cherish  
The suppliants crying, | ‘Help, Lord ! | or we | perish !’

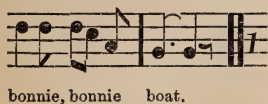
O God ! when the whirlwind of | passion is | raging,  
When hell in our heart | his wild | warfare is | waging,  
Arise in thy strength thy re | deemed to | cherish ;  
Rebuke the destroyer ; | ‘Help, Lord ! | or we | perish !’

# CATCH. Come, follow.

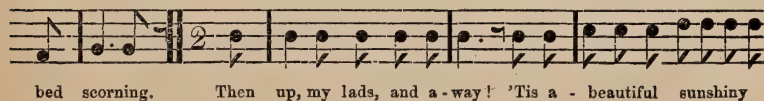
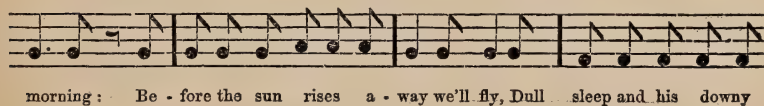
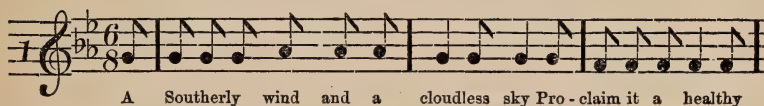
(15)



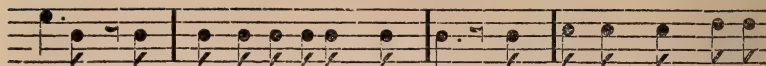
## Catch : Glide along.



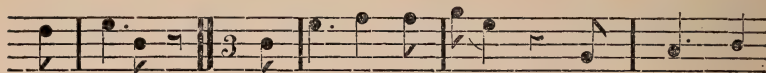
## Catch : Up lads and follow.



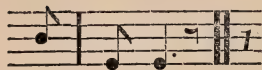




morning; The face of all nature looks gay, Bright Phœbus the hills is

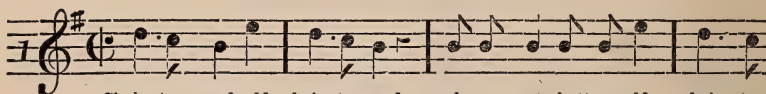


a - dorning. Then up, lads, and follow The lark, thrush

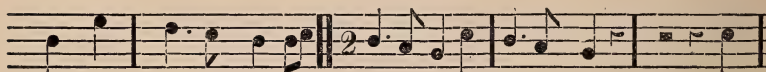


and swallow.

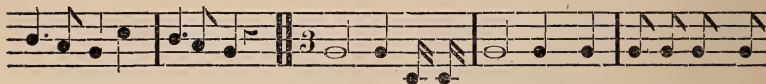
### Catch: Chairs to mend.



Chairs to mend, old chairs to mend, rush or cane bottom, old chairs to



mend, old chairs to mend, New mackarel, new mackarel New

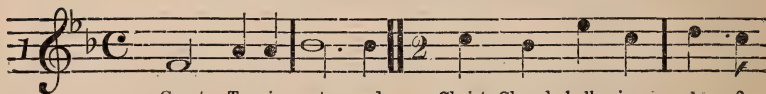


mackarel, new mackarel. Old rags, any old rags, take money for your



old rags, any hare skins or rabbit skins.

### Catch: Great Tom is cast.



Great Tom is cast, and Christ Church bells ring 1 2



3 4 5 6 and Tom comes last.







BOSTON PUBLIC LIBRARY



3 9999 06385 274 1

